



## Coal Miners Return To Work in Britain; Thatcher Assailed

By John Organ

Reuters

LONDON — Britain's radical coal miners agreed to go back to work Friday, and Prime Minister Margaret Thatcher came under fire for her "scandalous surrender" in the face of a threatened national strike by 230,000 coal miners.

About 50,000 radical miners decided to end unofficial strikes after accepting a government offer of talks on more state aid for the industry and measures to discourage imports of less expensive coal.

Leaders of the National Union of Miners had told their men to go back to work Thursday after the government agreed not to close 23 uneconomic pits, a move that would have caused 13,000 layoffs.

Radical mine leaders in South Wales, Scotland and elsewhere, saying they did not trust the government, at first refused to go back to work. Friday they changed their minds.

Amid the criticism of Mrs. Thatcher's government were efforts to fix the blame for the episode.

Eat Her Words

Those blamed in newspaper articles included Energy Minister David Howell, Employment Minister James Prior and Sir Derek Ezra, chairman of the National Coal Board.

Conservative newspapers reminded Mrs. Thatcher of her promise at the party's annual conference last autumn not to swerve from her free-market economic policy — "this lady is not for turning" was the way she put it — and said, in effect, that she had to eat her words.

For a newly independent state just recovering from a seven-year war, the flare-up between two nominal allies was shocking. But it was not shocking enough to produce an agreement between the followers of Prime Minister Robert Mugabe and those of Joshua Nkomo, his ally during the fight against the white-minority government of Ian Smith, on the disarming of the two sides.

If there is anything positive to be said about the recurrence of violence in and near Bulawayo earlier this month, in which more than 300 people died — most of them, this time, former guerrillas — it is that, having come near civil war, the two sides pulled back.

By Joseph Lelyveld

New York Times Service

SALISBURY — Last November the armed former guerrillas who are tied to the two political parties in Zimbabwe clashed in a Bulawayo township where they were camped. When the toll was counted, 56 persons, most of them civilians, had been killed.

For the Institute of Directors, a business group, said Mrs. Thatcher's "scandalous surrender" to the miners had reduced her economic policy to a shambles.

Many Conservative members of Parliament were unhappy over the government's concessions to the miners.

One of them, Tedd Taylor, in a speech in his district, said, "The taxpayer is being forced to pay for uneconomic pits being kept open, which produce high-cost coal which cannot be sold."

He said that costs and prices had soared in the coal industry, demand had slumped, and excessive stocks had built up.

"Private firms in this kind of situation are forced to cut back unprofitable outlets, to reduce staffing and to dispose of stocks at lower prices," Mr. Taylor said.

Meanwhile, workers in other state-controlled enterprises were expected to test the government's resolve after its retreat before the miners.

Next Wednesday, 32,000 water and sewer workers, who have rejected a 10 percent pay raise offer by the government, will meet to decide whether or not to go on strike.

**Briton Held For Trial in Slaying Case**

The Associated Press

DEWSBURY, England — Truck driver Peter Sutcliffe Friday was indicted in the murders of 13 women and the attempted slayings of seven more in what authorities call the "Yorkshire Ripper" case.

A panel of three magistrates ordered Mr. Sutcliffe, 35, held for trial at the Crown Court at Leeds. No date was set, but the next court session begins next month.

Mr. Sutcliffe was brought to Dewsbury under heavy police escort from Armley Prison in Leeds, 10 miles away. He stood impassively as court clerk Stuart Baker read the 20 charges of murder and attempted murder. The charges cover a series of slayings that terrorized parts of northern England over a period of more than five years.

Prosecutor David Kyle told the magistrates the police would produce many exhibits at Mr. Sutcliffe's trial, including "drawings, maps and photographs made by the defendant ... and eight physical exhibits."

Presiding Magistrate John Walker ordered Mr. Sutcliffe held without bail until his trial. He said this was "for your own protection because you might fail to surrender for trial and because you might commit other offenses."

Mr. Sutcliffe, who has not yet had to enter a plea, was told he had seven days "to provide any alibi you may want to offer."

Security was tight with no mem-

**U.S. Will 'Draw the Line' In El Salvador, Percy Says**

Washington Post Service

WASHINGTON — Sen. Charles H. Percy, R-Ill., chairman of the Senate Foreign Relations Committee, said that the Reagan administration has decided that El Salvador is the place to "draw the line" against Communist influence on the basis of "irrefutable evidence" that the insurgency there is being armed from outside.

Sen. Percy, in a Thursday breakfast meeting with reporters, approved the growing U.S. commitment to that country, even while saying that the ruling junta there is "as unpopular with their own people as was Vietnam," referring to the former Saigon government long supported by the United States.

Sen. Percy, who was briefed along with other congressional leaders by Secretary of State Alexander M. Haig Jr., was not specific about how far Washington is prepared to go to back the El Salvador government and shut off the flow of outside arms.

The current level of aid is \$73 million, which includes \$10 million in military support.

Sen. Percy made clear his view that basic U.S. relations with the Soviet Union and Cuba are at stake over the small Central American nation.

**Moscow on Notice**

"Haig is right, this is the place to draw the line," Sen. Percy said. He said Mr. Haig has been telling the Russians with growing precision what is expected of them and what will not be tolerated, in El Salvador as well as in other areas of the world.

At stake for the Soviet Union in El Salvador, according to Sen. Percy, is a new five-year grain agreement to succeed the pact expiring this fall, participation by Caterpillar Tractor Co. in the proposed natural gas pipeline from Siberia

**Rome to Bar Vehicles West Of Colosseum**

The Associated Press

ROME — Motor vehicles will be barred from the west side of the Colosseum in July, reserving the area between the First Century A.D. amphitheater and the ancient Forum for pedestrians indefinitely, city officials have announced.

The Colosseum will finally go back to being a place for people. Adriano La Regina, the city archaeological superintendent, said Thursday. The city is gradually blocking automobiles from the area around the Forum in an effort to protect the monuments there from automotive pollution.

City officials have set an early-July date for opening of the Colosseum-Forum pedestrian area. They said the mall would be opened when construction work, which will start next week, is completed. The project requires widening other streets to absorb the heavy traffic that will be diverted. Construction costs are expected to be 500 million lire (\$500,000).

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## WORLD NEWS BRIEFS

**Chun Promises March Amnesty For Criminals**

The Associated Press

SAOUL — South Korean President Chun Doo Hwan said Friday he would grant a general amnesty early in March to criminals and to political dissidents except pro-Communists, according to a presidential spokesman.

About 200,000 persons are expected to be freed under the amnesty, which will mark the president's inauguration on March 3, government officials said.

Mr. Chun, a former senior army officer, spoke of the amnesty at a meeting with opposition candidates for the indirect presidential election on Wednesday. Mr. Chun was virtually assured of re-election for a single seven-year term when his Democratic Justice Party won more than two-thirds of the seats for the 5,278-member presidential electoral college in elections on Feb. 11.

He was quoted as saying Friday that despite the amnesty he would show no leniency to "leftists" — a term commonly used here to describe pro-Communists — and would not lift the ban on 567 politicians barred from politics for the next eight years.

**Arms Refusal Reported**

EUGENE, Ore. (AP) — The Democratic Revolutionary Front has refused arms shipments from Socialist governments so that the United States would have no reason to intervene in the nation's civil strife. Ruben Zamora, a member of the front's Political and Diplomatic Commission, said in a speech here Thursday.

**Yugoslav Court Jails Dissident**

The Associated Press

ZAGREB, Yugoslavia — A court has sentenced historian Franjo Tudjman to three years in jail and banned him from publishing for five years in Yugoslavia's first major dissident trial since the death of Tito in May 1980.

Mr. Tudjman, 59, was found guilty Thursday of publishing hos-

tile propaganda and slandering Yugoslavia. In interviews he gave between 1977 and 1980 to Swedish, West German and French news media, he complained about the alleged lack of freedom here, about a ban on his travels abroad where universities had offered him professorships and about the alleged oppression of Croats in Yugoslavia.

Mr. Tudjman, who earned the rank of general in fighting alongside Tito's Communist partisans in World War II, was given the minimum legal penalty. The court said it had considered his war record.

**Soviet Congress Begins Monday**

The Associated Press

MOSCOW — The Soviet Communist Party's policy-making Central Committee gave final approval Friday to the two main reports to be issued at the 26th Party Congress opening Monday, an official announcement said.

President Leonid I. Brezhnev will deliver the main report on foreign and domestic policy at Monday's opening session, and Premier Nikolai A. Tikhonov is expected to give his economic planning report Thursday.

The contents of the reports, which were approved unanimously, were not revealed.

**New Farm Policy Seen in Romania**

The Associated Press

BUCHAREST — Communist Party chief Nicolae Ceausescu concedes it was a mistake to neglect agriculture in favor of crash industrialization over the past few years, and that Romanians' standard of living suffered as a result.

Addressing a farmers' conven-

tion Thursday, Mr. Ceausescu appeared to signal a major policy shift toward expansion of Romania's agricultural production, including increased livestock breeding and higher crop yields.

"In the light of ... experience, it is apparent that ... priority industrialization to the detriment of development and modernization of agriculture" had underrated the importance of farm production, he said.

**U.S. Aide Views Grain Embargo**

The Associated Press

WASHINGTON — Agriculture Secretary John R. Block says the United States will not negotiate a new grain agreement with the Soviet Union as long as the grain embargo remains in place. The current pact, untouched by the embargo, expires this fall.

Testifying Thursday before the House Appropriations subcommittee on agriculture, Mr. Block also said the United States "might negotiate" a new grain agreement "along with lifting the embargo."

The word "feudal" takes on spe-

cific meaning when applied to the gentry in the way of life between the families that own the plantations and the workers whom they employ at wages legally fixed at the equivalent of 50 a day but not always paid at that rate.

The pope described the horizons of the sugar workers and their families when he declared: "Injustice reigns when the laws of economic growth and ever greater profit determine social relations, leaving in poverty and destitution those who have only the work of their hands to offer."

Turning directly to the planters,

the theme "that the land is a gift of God to all humanity." He urged landowners "to compare constantly your actions and attitudes with the ethical principles regarding the priority of the common good, regarding the social purpose of economic activity."

Choosing the city of Bacolod on Negros Island, the center of Philippine sugar land, for the strongest social statement in the four days of his visit to this island nation, the pontiff spoke in bold terms.

"Injustice reigns when some nations accumulate riches and live in abundance while other nations cannot offer the majority of people the basic necessities," he said. "Injustice reigns when within the same society some groups hold most of the wealth and power while large strata of the population cannot decently provide for the livelihood of their families even though they spend long hours of their day in back-breaking labor in factories or in the fields."

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In his speech Saturday in Legaspi, the pontiff will raise the equivalent issue for urban workers. After describing the creation of jobs as an essential in all economic theories, the pope said in his prepared text that to create employment is not enough.

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## Senators' Letter Opposes Saudi Arms Sale

By John M. Goshko

Washington Post Service

training program, the administration has pushed the program through in a manner that Mr. Margebe and I believe is inappropriate. There are those who think the administration is long-standing, but I believe that the majority of the public, including the majority that put Mr. Margebe in office, is not satisfied with the program. The most delicate decision the administration has to make is whether to integrate the former guerrillas or to let them serve in the event of another conflict. On one hand, it can be argued that the former guerrillas and the former fighters merged by the disbanding of the letter, delivered to the White House yesterday night, was prepared as Israeli Foreign Minister Yitzhak Shamir arrived in Washington for several days of talks, including Friday with Secretary of State Alexander Haig Jr. and Defense Secretary Caspar Weinberger. Tuesday, Mr. Shamir also will meet with Mr. Reagan Tuesday.

Israelis have signaled that they might oppose the sale of Washington's military

maneuvering system, will nudge the craft into its orbit and will also fire to begin the return to Earth.

Astronauts Watch

Astronauts John W. Young and

Capt. Robert L. Crippen watched the firing from twin-engine shuttle training jets, with Mr. Young circling about 4,000 feet above the launch pad and Capt. Crippen 1,000 feet higher.

The million pounds of thrust of the engines against the launch pad restraints was expected to push the top section of the 154-foot tall, 4.3-ton shuttle assembly forward by as much as 19 inches before re-bounding.

Hot Gas

The three engines, burning 15,000 gallons of liquid hydrogen and 5,000 gallons of liquid oxygen, ignited a fraction of a second apart with a burst of hot gas. The flames from the engines shot through a hole in the mobile launch platform and were deflected out a trench lined with fire bricks, billowing steam as the flames hit cooling water. Eight 3½-inch-diameter bolts held the Columbia to the launch pad.

Only the main engines were test-fired Friday. When the shuttle is launched, after three years of development delays, these three engines will burn eight minutes until the vehicle has almost reached orbit. For the first two minutes two other rockets, solid-fuel boosters that bracket the spacecraft, will provide additional thrust. Two smaller rockets, the orbital

maneuvering system, will nudge the craft into its orbit and will also fire to begin the return to Earth.

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## State-Sponsored Terrorism'

The Reagan administration had already answered — in fact — the question of whether it would approve the agreement by which the U.S. hostages were retrieved from Iran. It would and it did. But its statement of formal approval, granted after a four-week review, is still important — for laying out the grounds of its acceptance and for indicating the way it is working up a policy in its priority area of fighting international terrorism.

The statement, issued under State Department aegis, is at pains to avoid any suggestion that the United States has obligations to Iran by virtue of the negotiations conducted by Jimmy Carter. Approval is based, instead, on "the overall interests of the United States." These interests are defined as the rights of U.S. claimants, terrorist policy, obligations to third parties like Algeria and the U.S. position in the Gulf, "including Iran."

This is a fair place to come out. It would have been repugnant to most Americans not to say politically objectionable to the administration, to accept any moral obligation to honor an agreement made with kidnappers. Nor would it make sense for the United States to accept a political obligation to a regime as hostile — and unstable — as the one in Tehran. Mr. Reagan has political considerations too for putting some distance between himself and his predecessor's handiwork.

Still, the interests cited in the State Department text are real interests, worthy of being pursued for U.S. objectives even if in the process Iran gains some benefit from U.S. fidelity to them. The administration had been urged to invoke international law and denounce the hostage agreement as made under duress. Fortunately, it chose to finesse the question. The United States has a large

interest in seeing that international agreements reached by negotiation are honored.

The new statement says that acceptance of the Iran agreement represents no precedent. What does it represent? The statement doesn't precisely say, and it's probably just as well. Rightly, this administration believes that showing a readiness to accommodate, rather than a readiness to strike back, can invite hostage-taking and other forms of terrorism. Hence it wants to advertise that it cannot be bound by negotiation. Also rightly, however, it understands that it may wish to leave an opening for negotiation in some situations. Hence it sees the use of having others believe that in those situations it can be bound.

The new statement concludes: "The present administration would not have negotiated with Iran for the release of the hostages. Future acts of state-sponsored terrorism against the United States will meet swift and sure punishment." This formulation is meant to contribute to the general aura of deterrence and political authority the administration is trying to generate. On that level it should be useful.

But care must be taken in defining "state-sponsored terrorism." It could conceivably cover the Chilean government's murder of Orlando Letelier in Washington better than it could the initial offense by Iranian terrorists whose "state sponsorship" remains in contention. What about terrorism committed by elements with some sort (what sort?) of Soviet sponsorship? Libyan? Iraqi? What about terrorism sponsored by friendly states or even through them, by the United States? The administration's dedication to fighting terrorism is commendable. It is now coming to the hard part.

THE WASHINGTON POST.

## A Weighty Sermon

Karol Wojtyla lived 58 years as boy, man, priest and cardinal before he was elevated to the papacy, but it is difficult to imagine him as ever having been anything but a pope. The Pope. Most powers and potentates are separable from their titles, but in John Paul II both papacy and person seem indistinguishable. He fills his office as if it were his skin, which is why his pronouncements carry such extraordinary weight. Disliking them is, of course, one's option; disregarding them, however, is close to impossible.

When John Paul II speaks to Roman Catholics about religious doctrine he speaks as a leader to his constituency. Although millions may regret, and be affected by, his condemnation of divorce, abortion and artificial means of contraception, which he reiterated

this week on his journey through the Philippines, it is surely his right to preach the teachings of his church — just as surely as it is the right of others to oppose them.

But there are occasions when John Paul II's homilies embrace a universal truth, and this same Philippine journey evoked one of them. Seated beside President Ferdinand Marcos, a member of his flock, the Pope said, "One can never justify the violation of the fundamental dignity of the human person or of the basic rights that safeguard this dignity." It was the perfect time, the perfect place and the perfect audience for such a sermon. And the sermon itself deserves the world's attention.

THE NEW YORK TIMES.

## Sovereign Rights

Today as in the past, the arguments for "states rights" and "state sovereignty," although often confused, remain separate and unequal. The states rights tradition in the United States is alive and well, legitimately identified with causes and groups that cut across the spectrum of political opinion and unite only on one underlying premise: that, as matters stand, their specific interests are protected more effectively by state than federal authority. As for "state sovereignty," as Stanford Law School constitutionalist Gerald Gunther points out, "it was an honorable American tradition. Unfortunately, it lost."

Speaking off the cuff to the governors in their White House meeting the other week, however, President Reagan came perilously close to endorsing the notion while sounding one of his familiar campaign themes with accustomed exuberance. It came out this way: "I have believed for a long time, until I've become almost a Johnny-one-note on it, that a great many of our problems are because, from the federal level, there has been a concerted attempt, whether they realized what they were doing or not, to change the basic form of our government, which is that we are a *federation of sovereign states*," (we've added the italics) "and they've tried to make the states administrative districts of the federal government."

Mr. Reagan's last words contain the kernel of an unexceptionable states rights argument. But if the president holds to his phrase about being "a *federation of sovereign states*,"

THE WASHINGTON POST.

## In the International Edition

### Seventy-Five Years Ago

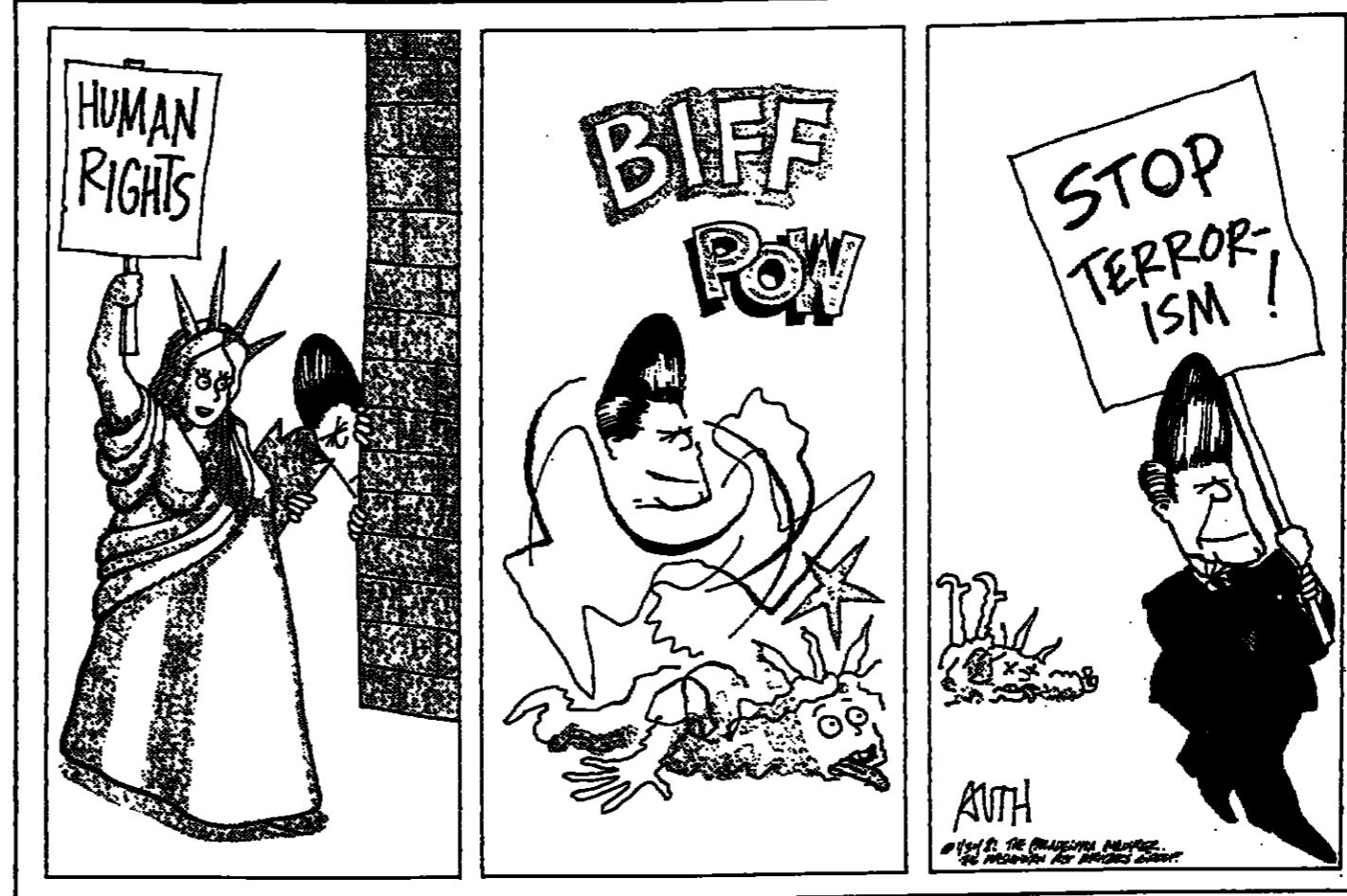
February 21, 1906

VIENNA — Matters in Hungary have now reached deadlock. The cause of the present trouble has been King Franz Josef's refusal to allow the word of command in the Hungarian army to be given in the Hungarian language. His Majesty declared that the use of German throughout the whole army, Austrian, Hungarian, Bohemian, Croatian, Polish, or whatever the nationality of the troops might be, was the sole outward sign of the unity of the empire and could not be interfered with. The Hungarian army having, with its own minister of war at Budapest, the Hungarian Parliament refused to admit this. No recruits joined the colors last year.

### Fifty Years Ago

February 21, 1931

LONDON — Charlie Chaplin, returning to his native London after 10 years, left the fog-bound Mauretanian at Plymouth today and tried to slip into London unobserved in order not to rob Capt. Malcolm Campbell of the glory of his own homecoming. He was recognized at Paddington station, however, and given the greatest reception ever accorded a star of the screen. Capt. Campbell landed at Southampton at 10 p.m. He read by the aid of matches struck on board a tugboat a letter from Ramsey MacDonald, prime minister, informing him that King George had given him a knighthood. The decoration is in honor of the land-speed mark of 346 miles an hour that Campbell achieved at Daytona Beach.



## The Press: Small Disaster at Unesco

By Paul Chotkow

PARIS — A small but potentially quite significant chapter has just been written in the decadelong, burgeoning efforts at Unesco to reshape the future of international news gathering.

For the first time, a Unesco-organized conference on a critical press issue has reached such a complete and open stalemate that no agreement could be reached even on a vaguely worded final communiqué. For the first time, what Unesco calls "the process of consensus" failed to produce even an accord calling on Unesco to further its studies and hold another conference on the issue, in this case an ill-defined concept called the "protection of journalists."

The full consequences of the failure of this three-day conference among ideologically and regionally diverse journalistic professional organizations are not yet clear. But at the final session Wednesday night, several Unesco officials did not conceal their view that the meeting was nothing short of a small disaster.

### The Future

In the view of some key officials, the entire episode could influence the internal reorganization now planned for the communications wing of Unesco, the United Nations Educational, Scientific and Cultural Organization. The reorganization is planned to meet Unesco's growing role as arbiter of the complicated issues surrounding the future of global communications and international news.

From the perspective of key aides to Unesco Director-General Amadou-Mahtar M'Bow of Senegal, this meeting over the protection of journalists was ill-advised in the first place, poorly run and above all ill-timed.

For one thing, it marked the first open international encounter over a sensitive press issue since last fall's highly controversial Unesco general conference in Belgrade. There, several Communist and some Third World countries overrode Western objections and gained approval for initiatives aimed at bringing about an undefined "new world information and communication order."

The meeting here also came just as the new administration of U.S. President Reagan is openly reassessing its future participation in Unesco. In his economic address Wednesday night, President Reagan signaled cutbacks in U.S. financial backing for international organizations, but he did not cite specifics. Before taking office, Mr. Reagan was personally critical of the press initiatives at Unesco.

Above all, the ill-fated meeting came as Mr. M'Bow was understood to be trying to strengthen his political bridges on all fronts in the hope of keeping alive his ambition to replace Secretary-General Kurt Waldheim at the United Nations.

### Dangerous Missions

It was against this backdrop that the Unesco secretariat organized this week's meeting, which officials said was initially designed to put together the "modularities" of an international system to give journalists some form of special "protection," especially on dangerous missions.

That is not a new idea to circulate at Unesco. Over the past three years, it has been the subject of at least three similar meetings here, none of which made much headway in defusing Western opposition to the idea. Several Western news organizations and watchdog groups have expressed the concern that the idea is tantamount to

some totally unacceptable form of licensing of journalists.

One of the initial promoters of the idea was Irish statesman Sean MacBride, who led a 16-member Unesco-sponsored commission on global communications issues.

Though it was one of his prime hopes, Mr. MacBride could not even get his commission to endorse the idea in its final recommendations.

The position paper set before this week's meeting was written by Pierre Gaborit, a Marxist-oriented professor from the University of North Paris, and it only heightened Western concern about the true intentions of this campaign for "protection." Mr. MacBride was not present to lend his prestige to a Unesco official explained.

But word leaked out earlier this month and protests were quickly addressed to the Unesco secretariat from the excluded organizations and from individual reporters. The U.S. State Department also protested.

Finally, the meeting was opened to reporters and to the following press organizations: the International Press Institute, the London-based organization that works to protect press freedom and endangered individual journalists, the Paris-based International Federation of Newspaper Publishers, the Miami-based Interamerican Press Freedom Committee and the World Press Freedom Committee, a group of newspaper organizations, most of them from the United States, that was formed primarily as a watchdog over the press initiatives at Unesco.

Much will depend on Mr. M'Bow. According to some Unesco officials, he was prepared to launch a personal campaign for the protection of journalists, complete with appeals on behalf of specific newsmen — if this meeting had produced a "consensus."

At the same time, Western diplomats said Mr. M'Bow had assured them that if no consensus emerged, he was prepared to drop this entire aspect of the plan.

With the participation of these four, the thrust of the conference was not establishing modalities of international protection but whether there was any agreement on the need for an international "superpower" agency to arbitrate

rights, responsibilities and protection of journalists.

By the final session, an accord was nearly reached on a simple communiqué stating each side's position, but in the end even that attempt at a consensus failed.

What became clear at this meeting is that after 10 years of speculating, seminars, meetings and conferences, several key aspects of this multifaceted press debate have come down to basic irreconcilable principles of the press and definitions of such words as "ethics," "freedom" and even "journalist."

Whether this stalemate will have any significant broader consequences for the Unesco media initiatives as a whole is not yet clear.

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What remains to be seen, in the months before Mr. Waldheim's re-election bid and before Unesco reorients its communications sector, is how many other sensitive press issues Mr. M'Bow will be forced to treat in the same way.

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## Guatemala: A Revolution?

By Jonathan Power

GUATEMALA CITY — Guatemala is not a banana republic. The days when the United Fruit Company, furious at being deprived of its banana estates by a reform-minded government in the 1950s, could expect the CIA to help overthrow the president are long gone.

Neither is Guatemala a private political fiefdom of one man, like Somosa's Nicaragua. Nor is it ruled by an oligarchy like its neighbor, El Salvador. It was until recently, to judge by outward appearance, a successful emerging developing country, chalking up high annual rates of growth, industrializing fast, discovering rich deposits of oil and nickel, and building up a broad-based middle class.

Yet behind this facade of economic well-being lies the most ruthlessly oppressive regime in Latin America.

### Funerals

Information is hard to glean and comes only from Western embassies, from exile sources in Costa Rica and Mexico, who often traffic secretly backwards and forwards, from Amnesty International and from occasional foreign tourists who stumble on events which they were not supposed to observe, like the two Canadians who after visiting the village of Santiago on Lake Atitlan witnessed a mass funeral procession. "It was incredible. Hundreds of Indians were filling down the streets, sobbing uncontrollably. We counted eleven caskets."

A visit to the remote village and a conversation with the local American missionary father confirmed the story. A group of Indian leaders who ran a small radio station and farming cooperatives had been assassinated.

But this is but one of many events. The leadership of every organization, however humble a peasant or labor union group, or however sophisticated a political grouping like the Social Democrats or Christian Democrats, has been decimated by assassination.

Around 3,600 people have been killed or "disappeared" in the last two years, most of them victims of government-organized death squads, according to Amnesty International.

Seventy against the alleged government-inspired murders, killings by the guerrilla forces are still on a small scale. Although it is difficult to get accurate figures — with the army claiming they lost only 62 men in 1980 — a reasonably well-

informed estimate would be that about 300 army, police and government officials have been killed in the last year. The conflict at the moment is overwhelmingly one-sided.

Full-scale guerrilla warfare is still some time away, although assessments on its imminence vary widely. Army spokesmen believe they have the situation contained and point to the relaxed atmosphere in Guatemala City. It is true, compared with Belfast for example, that the army presence is relatively unobtrusive. Western diplomats say that the buildup of the guerrillas has accelerated the last 12 months. The resentment bred by the wanton killings has more than anything else fueled their cause. Exiled sources say that the country is becoming politicized and polarized very fast. Many of the student, church, labor and peasant organizations together with the Social Democrats and some Christian Democrats, have joined the *Frente Democrático Contra La Represión* (The Democratic Front Against Repression) — a loose but firm coalition that is based in Costa Rica. Although distanced from the guerrillas, their clandestine educational work inside Guatemala helps produce sympathy for them.

The will to change does not seem to exist. Rule by violence has become embedded in the fabric of the Guatemalan government. And the government has the overwhelming support of the middle class. The few senior businessmen who have tried to warn the government of the necessity for change have been intimidated by the assassination of some of their colleagues.

Faced with such intransigent government, it seems idle to believe that if the United States decided to start providing it with arms and counterinsurgency training, as the U.S. Embassy in Guatemala City recommends, it would gain any leverage. However that is the justification presented by U.S. diplomats. The additional arms would merely make the government's oppressive machinery more thorough.

Turning the coin over, it is difficult to conceive of any additional sanctions that the United States or other Western nations could introduce that would bring the government to its senses. Already it faces grave economic pressure as the tourists stay away. Western investors refuse to put more money into the country, and U.S. banks start closing their offices. None of this, however, has yet had any discernible impact on the government's thinking.

Guatemala is racing towards disaster. For the moment, there appears to be no one capable of stopping it.

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## INTERNATIONAL Herald Tribune

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## The Rich: Maligned Minority?

By George F. Will

WASHINGTON — *Journalists* less of their safety, to the defense of the self-upon. So now I come forward to assert the interests of the most abased minority of the moment: the rich.

Many millions of Americans provide their energy between resisting the rich and aspiring to join their ranks. One of the greatest American novels is shot through with ambiguous feelings about the rich: "Jay Gatsby" occasionally looked bewildered, "as though faint doubt had occurred to him about the quality of his present happiness."

Today, many Americans are in a sense rich. Bitterly resenting being told that they are rich, they are rich and they think: "What name-calling must cause!" What should one call the persons of the upper slices of income, even in a rich nation?

In 1979, the median U.S. income was \$19,684. Persons earning \$50,000 were in the top 5 percent of persons earning \$35,000 were in the top 15 percent. Since persons rising above 85 percent of a rich population are, in some sense, rich. But just try to find someone in the top 35,000 who is not rich.

The cost of a home, including financing and heating it is among many "statistically rich" people into "house-poor" persons — before they are hit by their children's college costs. (Harold Brown and Stanford now cost more than \$10,000 a year.) You can rise high in a rich society without achieving the greatest of gains.

Whether this stalemate will have any significant broader consequences for the Unesco media initiatives as a whole is not yet clear.

Much will depend on Mr. M'Bow. According to some Unesco officials, he was prepared to launch a personal campaign for the protection of journalists, complete with appeals on behalf of specific newsmen — if this meeting had produced a "consensus."

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## Arts Travel Leisure

### Barcelona's Superb Theatre Lliure

by Arthur Holmberg

**B**ARCELONA — Many critics consider Barcelona's Teatre Lliure the finest theater company in Spain. In 1975 it opened the season at Madrid's prestigious National Drama Center, a brave move since all its productions are in Catalan, not Spanish, and Barcelona and Madrid have long been — politically, economically and intellectually — fierce enemies.

The company came to Madrid in 1978 at the invitation of Nuria Espert, who had just assumed leadership of the National Drama Center. "It was my first decision as director," Miss Espert recalled recently. "And on opening night I was trembling from head to foot.

I had no idea how the Madrid public or press would react to theater in Catalan. In Franco's regime, it would have been unacceptable. Catalan had been prohibited in schools, on television and on the radio for over 20 years. But the company triumphed over all prejudice and over all hostility. No one in the audience understood Catalan, but the power of the performances held them spellbound. Good theater is a universal language."

Founded in 1976, the Teatre Lliure has enjoyed a high level of ensemble playing that no national theater in Europe surpasses. The team of actors, directors and designers has remained basically the same over the past few years. This stability has fostered the company's remarkable unity of purpose and style.

Plays are rehearsed for at least three months.

Does they are presented to the public (on Broadway, having more than four weeks of rehearsal considered a luxury). Actors put in after-hour days. They arrive at 10 a.m. and, after a hour of gymnastics, work on the upcoming production until 8 p.m., when they begin to prepare for the evening's performance. They leave the theater at 1 a.m. It is not surprising

that by the time an audience sees a play, the acting is well-nigh flawless.

One of the company's outstanding features has been its ability to rethink the playing space for each of its 16 productions. The theater, which is housed in a workers' food cooperative, is simply a large, bare room that is completely redesigned to fit the needs of the current play.

For Georg Buechner's "Leucœ and Lena," the entire auditorium was transformed into a shimmering spring garden to evoke an atmosphere of romance. In contrast, "Titus Andronicus" was performed in the clutches of an out-sized gladiator's net dangled from the ceiling. It functioned as a visual image for Shakespeare's crudest and most violent tragedy.

In each production, the audience becomes part of the mise-en-scene, but its precise relationship to the actors and the playing space changes. The name itself, Teatre Lliure (Free Theater), refers to the desire to redefine the physical dimension and appearance of the playing space for each dramatic text.

The recent mounting of Genet's "The Balcony" exemplifies the company's virtues. First, the work was premiere in Spain, since the play could never have passed the censors under Franco. Second, the new translation into Catalan demonstrates that language's ability to serve as a means of communication for the most exciting modern literature. Finally, the audience was surrounded by a total environment that successfully conveyed Genet's erotic, sadomasochistic charade in which the actor is both agent and victim.

A series of hissing cutbacks constructed from black steel girders and iron mesh defined the playing space as a cage reinforced by some self-reflecting mirrors. It was within this arena — hard, brutal and narcissistic — that Genet's perversions transpired, punctuated by strains of Chopin, Wagner and machine guns.

The current production, "Operation Ubu,"

which runs through May 4, puts Spain's new freedom of speech laws to a severe test. A biting political satire that lampoons some leading public figures, the text grew from improvisational work among the actors, who wrote their own lines. Albert Boadella, the director, was thrown into prison during the Franco regime for producing a work that insulted the dignity of the army.

The play deals with an ambitious politician who develops a nervous tic. To seek a cure, he visits a psychiatrist who subjects him to a psychodrama in which he must assume the role of Jarry's power-crazed Pere Ubu. In a series of phantasmagoric and cataclysmic scenes based on an analogy between toilet training and socialization, the politico acts out his repressed desires of grandeur and is cured.

The play disappears and he returns to public life — with only one small difference: He is more megalomaniac than ever. In the final scene, he thunders forth a fire-and-brimstone campaign speech that finally exhausts the patience of the Virgin Mary. A statue of Our Lady of Montserrat, listening to him on television, does off and drops the infant Jesus she's holding.

This production demonstrates the superb ensemble acting of the company, which ranges stylistically from the refined and realistic bourgeois melodrama of the opening scenes to the wild, surrealistic frenzy of the psychodrama.

A large part of the theater's success belongs to Fabia Puigserver, the resident designer whose sets and costumes have brilliantly recreated worlds envisioned by Brecht, Ibsen, Chekhov, Marlowe and Shakespeare.

He slyly shrugs off any deeper social purpose for the stage than to amuse and divert. "We theater folk descend from court jesters. We are modern society's buffoons. But hopefully in the process of entertaining, we can startle the audience into a moment of recognition during which they discover and, more importantly, uncover, themselves."

### Another Farewell to Arms

by Rona Dobson

**A**DELBODEN, Switzerland — Every year, from Christmas to Easter, a multitude of skiers, colorful as a tank of tropical fish, throng the long, snow-packed village street of Adelboden in the Bernese Oberland 50 kilometers north of Zermatt.

In spring and summer, the walkers arrive, decked with flower charts and mountain-path maps. These days, though, not too much English, either the British or American variety, is heard around the hillsides.

"Our train is far too stable," mourned a local banker. "Even the Germans complain." Nevertheless, visitors still cram in — Swiss.

These Americans were not kidnapped diplomats but crashed pilots caught trying to find a friendly frontier to cross. Planes shot up over Germany often managed to stagger on to a final freefall into neutral Switzerland, and their crews were usually rounded up by the Swiss Army and shepherded into the capital. When Bern began to bulge with captured combatants, the authorities looked around for a place to stash them safely for the duration.

"We don't know why Bern chose Adelboden," says Peter Burn, an Adelboden local government official. "It was all arranged directly between Bern and the Allied governments, who paid for the board and lodging, so we have no records here."

British, French, Yugoslav, Polish service men, often escaped from German camps, were also sent up to Adelboden for safekeeping, but by far the highest proportion of the quasi-prisoners was American.

There may be no trace in local archives but local memories are still strong. "My sister married one of the American boys right here in the village church," says Mr. Schranz, owner of a richly fragrant cheese store in Adelboden. Hildegard Schranz, who became Mrs. Zullo and the mother of a baby girl by the end of the war, now lives with her family in Pennsylvania but returns here every year for a visit.

Mrs. Klopsteinen, an Adelboden photographer, stores rolls of old negatives that show healthy young men in uniform spending their enforced leisure skiing, tobogganing, skating, making friends with Swiss misses. "I had one young American flier working in my photo laboratory," he recalls. "He was happy to be doing something that seemed like a job."

Life was free and easy, with only one Swiss Army guard assigned to each hotel; they were well fed and well housed, and handsomely funded by the American Embassy in Bern. But they had after all been honored for battle, and many chafed at the bland existence so far from home. Corralled into their pleasant valley by a wall of mountains, without a railway link to

Continued on page 8W

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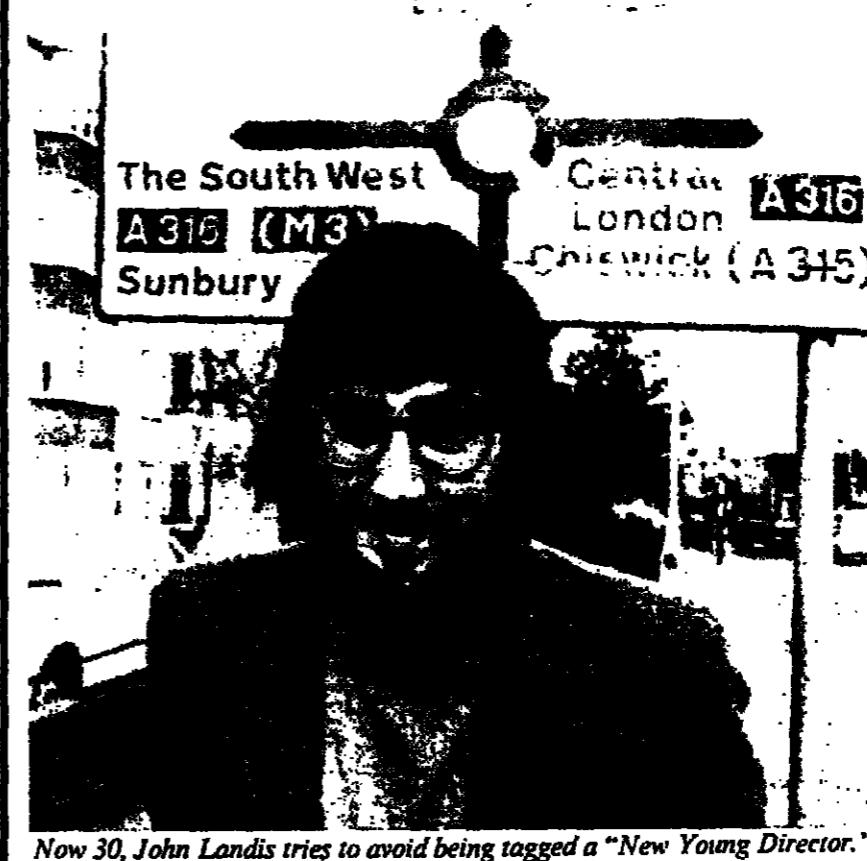
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Continued on page 8W

INTERNATIONAL  
Herald Tribune

# weekend

## John Landis: Still Bruised About 'The Blues Brothers'



Now 30, John Landis tries to avoid being tagged a "New Young Director."

by Mary Blume

**L**ONDON — Once upon a time not long ago there were the New Young Directors. The studios might not have been quite sure what they were on about but they loved their box-office receipts: The New Young Directors were, literally, as good as gold.

"They could go to a studio and say I want to make a picture about cannibalism in the Third Reich and the studio would say great," says NYD John Landis.

Then an unfunny thing happened to such NYDs as Steven Spielberg and Michael Cimino on their way to the box office. They flopped. And suddenly there was a new clique: New Young Directors ("They talk as if we sit around in a group," Landis says, "I don't even know some of them") were irresponsible overproduced, wildly out of control.

Landis, tall and sallow, says until he is blue in the face that "The Blues Brothers" cost \$27 million. The figure always quoted and printed is \$35 million. "I asked someone at The New York Times where he got his figures and he said, 'I have to protect my source,'" Landis says. "I thought, my God, for the first time I'm empathizing with Richard Nixon."

According to Landis's three sources at Universal pictures (two vice-presidents and the accounting department), the U.S. gross for "The Blues Brothers" is between \$70 and \$80 million. The picture broke even in the United States and Canada. A rough figure from distributors for the international exploitation of the film is a further \$10 million. The picture, Landis repeats, is in profit. No one listens, which hurts and angers him because, as he points out, the movie business is business, and dollars and cents are therefore important to one's career.

"The movie business is sleazy. The making of motion pictures is wonderful, going to motion pictures is wonderful. Whenever they sell anything it becomes tainted, I don't care if it's a work of art or crap."

Landis' biggest film was a college comedy quite unlike the saddle-shoe and creaky college films once made. It was called "The Animal Lampoon's Animal House" and is one of the 10 top-grossing films of all time. An effulgent California — "A Los Angeles boy with my skateboard and my surfboard, that's me" — he came to directing not via film school but after being a stunt man.

"From the time I was very little I knew what

Spielberg was vilified for '1941.' You can say you didn't like it — I mean John Ford and Hitchcock, Sir Alfred, made some lousy pictures. I don't even know Michael Cimino, but haven't they heard of Erich von Stroheim? I think 15 years from now revisionist critics will talk about that great movie 'Grease' — I mean 'Heaven's Gate.' Warren Beatty is over budget with 'Reds' and no one says anything. George Stevens was always over budget. What I don't understand is the distortion."

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"Animal House," which followed, spawned a lot of rather gross rip-offs and encouraged bawdy behavior among youth across the United States. "It's about adolescents being horny, not just for sex but for life, for experience. The sex in it, which I truly believe is sweet, is outrageous but real," he says.

"The French go bananas. I thought 'Kentucky Fried Movie' was funny; they said it ranks with Leo McCarey (the American director of "Duck Soup"). It doesn't."

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I wanted to do, but people kept saying, 'Excuse me kid, you're 11 years old.'

"People ask me, 'Should you go film school?' I always say yes. I regret not having gone to college for general knowledge. I was on horses, being blown up and being set on fire.

A high school dropout, he taught disturbed children remedial reading with the aid of hand puppets, then when he was 17 got a job through pull in the 20th Century Fox mailroom. On a vague invitation from director Andrew Marton, he went to Yugoslavia for "Kelly's Heroes," working as a gofer. He also played a name. This was the heyday of the spaghetti Western, so he went to Almeria, Spain, and spent several years falling off horses.

While working on "Kelly's Heroes" in 1969, he started writing a script that he finally started filming last week at Twickenham Studios: "An American Werewolf in London." His production company is called Lycanthropy Productions, and he had learned quite a lot about werewolves. "A werewolf is the only thing common to every cult. Famous werewolves don't think of are Romulus and Remus and Pecos Bill."

Because of my reputation everyone thinks it's a comedy. It's funny but it's a horror movie. "Psycho" is a terribly funny movie, but not while you're watching it."

Landis' first film was something called "Schlock," which was inspired by Joan Crawford's "Tug" and was shot in 12 days, often with equipment "borrowed" from the studios while they were closed at night. It was a monster movie for kids with no blood, no horrors and a lot of slapstick. "There are about 12 minutes I think are terrific," Landis says. "Unfortunately, it's 85 minutes long."

Landis, back to doing off-motocycles and other stunts, got word to his astonishment that

"Schlock" had won a prize at a European science fiction festival. He even got a letter from the revered film historian Lotte Eisner and an invitation to appear on the Johnny Carson show — on which he panicked so engagably that he was asked to direct "Kennedy Fried Movie," which he wrote.

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### The Photoromance Phenomenon: The Insatiable Appetite for Melodrama and Illusion



Allied pilots grounded in World War II were sent to Adelboden for safekeeping.

by Melton S. Davis

**R**OME — She: (in bed) You turned dumb? He: I... don't know what happened to me. I wanted you so much, and then... She: Don't worry, He: You want to go? She: No, I feel fine here. He: You really don't mind that... She: Not a bit. I'm happy to be close to you.

This is the text of a story titled "Woman, Impotent or Indifferent?" It recently appeared in a magazine that is representative of the unusual publishing phenomenon known as the photoromance — a comic book composed of a series of posed photographs with dialogue attached. It has been called a two-dimensional soap opera. As mass reading, it's a modified pictorial version of Barbara Cartland's "hot lips and heaving bosoms" approach.

Now, after 30 years of popular success and critical scorn, the photoromance is being recognized as a new art form: sociologists and psychologists are writing books and articles on the more it mirrors and its social impact.

Invented in Italy, where they still have 35 million readers, photoromances have remained almost exclusively an Italian product; 80 per-

cent of those sold worldwide originate here, where the genre is known as *fumetti*, from the balloons that enclose the dialogue.

Neighboring France sells 20 million copies a month. At least 15 percent of the readers are men and half of the women are housewives. They are also popular among South American, Turk, Arab, South African, German and even Japanese readers.

They are fed fantasies of luxurious villas, silver candlesticks, thoroughbreds, fiancés who are doctors and lovers who are bosses. Moral issues are rendered in black and white. Good is rewarded, Evil punished and Love almost always triumphs.

Some scholars criticize the genre's conservatism, class and *macho* values; others, the escapism and illusions fostered. But us Giovanna Calzavari and Paolo Lazzarin put it in a recent essay on the subject, "Someone who doesn't have a desire to project, who doesn't leave room for some alternative to real life, is either dead or a robot."

A 19th-century forerunner of the genre was the feuilleton, the popular novel once published in newspaper installments. But photoromances appear in 17 countries. Michele Mercurio, 36, the head of the family-owned

## International datebook

### AUSTRIA

**VIENNA.** Funkhaus, Großer Saal — Feb. 22: Vienna Symphony Orchestra, Carl Mielke conductor, Leo Witasynski guitar (Haydn, Giuliani, Bartók). **International Theatre** (tel. 31.62.72) — "Mark Twain's America" — "Kammerspiele" (tel. 63.28.33) — "Weekend in Paradise" — **Mozart** (tel. 31.62.72) — Feb. 25, 26 & 28: Vienna Symphony Orchestra, Eugen Jochum conductor, Vernika Jochum piano (Beethoven, Bruckner). **Staatsoper** (tel. 5324-2655) — Feb. 21: "Faisst," Feb. 22 and 27: Bernstein's "Mass," Feb. 23: "Die Fledermaus," Feb. 28: "Il Trovatore." **Ballet** — Feb. 24: "Giselle." **Theater an der Wien** (tel. 57.71.51) — "Die Fledermaus." **Vienna's English Theatre** (tel. 42.12.60) — "Jane" (Somerset Maugham). **Volkssoper** (tel. 5324-2657) — Feb. 24: "Der Graf von Luxemburg," Feb. 25: "Il Seraglio." Feb. 26: "Hansel and Gretel." Feb. 27: "Grafin Mariza."

### BELGIUM

**ANTWERP.** Musée d'Ethnologie Régionale, Gildekransstraat 2-6 — To April 19: "Sumana — Sarvaid Vairavana Mandala" exhibition. **Musée des Beaux-Arts** (tel. 03/38.78.01) — "Arts de la Belgique d'autrefois: 1830-1914" exhibition. **BRUSSELS.** Forest National (tel. 345.90.50) — Feb. 26-March 2: Chantal Goya. **Musée Royal de l'Armenie** (tel. 02/733.44.93) — To March 1: "L'Art au Musée Royal de l'Armenie." **Theatre Royal de la Monnaie** (tel. 218.12.02) — Grande Salle — Feb. 27 and 28: "Goetterdaemmerung." Feb. 27: Jessie Norman. Dalton Baldwin piano (Schubert, Brahms, Gounod, Negev, Grieg). **Theatre de Tavers** (tel. 217.40.58) — To Feb. 27: "Graumenes." Theatres Cevi Loubrah & Tavers.

### ENGLAND

**LONDON.** Aldwych Theatre (tel. 836.64.04) — Royal Shakespeare Company. Includes: Feb. 21: "Passion Play" (Nichols). Feb. 22-25: "Juno and the Paycock" (O'Casey). Feb. 26-March 4: "Suicide" (Erdman). **British Library** (tel. 636.15.44) — To June 28: "George Borrow" exhibition marking the centenary of his death. **Coliseum** (tel. 836.31.61) — Feb. 21, 26 and 27: "Cinderella." Feb. 24 and 27: "Madam Butterfly." Feb. 25: "Tosca." **Royal Academy of Arts** (tel. 734.90.52) — To March 15: "Honore Daumier: 1808-1879" and "Painting from Nature" exhibitions. To March 18: "The New Spirit in Painting." **Royal Albert Hall** (tel. 589.52.05) — Feb. 21: London Concert Orchestra, Jack Rothstein conductor/violin, Johann Strauss Dancers. **J. Strauss Gala.**

### FRANCE

**CRETE.** Maison des Arts Andre Malraux (tel. 899.98.50) — Feb. 24: Stan Getz. **PARIS.** Centre Culturel Suedois (tel. 271.82.20) — Feb. 21-22: "Made-mouise Juif" (Strindberg) — Feb. 21: "Le Roi Arthur" (Purcell). **Deller Concerts**, Opéra Garnier, "Cantate des Chœurs de la Pleiade," Ashford Choral Society, Mark Deller director. **Galerie 55** (tel. 555.71.35) — Feb. 24-March 7: "Requiem for a Nun" (Purcell). **The New American Theater.**

**Grand Palais** — To April 27: "Gainsborough and Camille Pissarro: 1830-1927" exhibitions. **Musée d'Art Moderne de la Ville de Paris** (tel. 723.61.27) — To March 1: "Pablo Gargallo: 1881-1934," retrospective. To April 26: "Paintings and Engravings in West Germany," contemporary exhibition.

**Musée Rodin** — To March 30: "Gustav Vigeland: 1869-1943" exhibition. **Palais des Congrès** (tel. 52.00.22) — Feb. 26: "Prix Scherzer," Serge Baudo conductor, Jean-Bernard Pommerat piano (Schumann, Liszt, Dutilleux). **Théâtre Chez Georges** (tel. 326.79.15) — To March 25: "La Voiture" (Ko).

**POITIERS.** To Feb. 24: Polish Film Festival (tel. 49.83.78.75).

### HONG KONG

**HONG KONG.** To Feb. 22: Hong Kong Arts Festival (tel. 523.05.27). Includes: City Hall Concert Hall — Feb. 21: "British Royal Orchestra" featuring Peter Sellars and Herbert Blomstedt conductors, Janis Martin soprano, Michael Beroff piano, Boris Belkin violin (Wagner). Feb. 22: Hong Kong Philharmonic Orchestra, Ling Tung conductor, Etsuko Tazaki piano (Tchaikovsky, Liszt, Stravinsky).

**City Hall**, Exhibition Hall — From Feb. 23: 3d Asian Cities Chess Tournament. **Theatre** — Feb. 24-March 1: Japanese Film Festival.

**Van Abbemuseum**, Bielderdijkstraat 10 — To March 20: "William N. Copley: 1946-1980," "Stanley Brown," "Georg Baselitz: 1976-1979" and "Daniel Buren," exhibitions.

### JAPAN

**TOKYO.** Bunka Kaikan (tel. 528.21.11) — Feb. 21: NHK Symphony Orchestra, Horst Stein conductor, Tsugio Tokunaga violin (Haydn, Brahms).

**THE NETHERLANDS**

**AMSTERDAM.** Centrum Bellevue (tel. 424.72.27) — Feb. 24-28: "Waiting for Godot," English production.

**Palais des Concerts** (tel. 52.00.22) — Feb. 26: "Prix Scherzer," Serge Baudo conductor, Jean-Bernard Pommerat piano (Schumann, Liszt, Dutilleux).

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**POITIERS.** To Feb. 24: Polish Film Festival (tel. 49.83.78.75).

### SCOTLAND

**GLASGOW.** Galleria d'Arte Moderna (tel. 041/332.53.51) — Feb. 21: "Ophelia, National Theatre. Feb. 22: Sarah Chance Orchestra, Raymond Lepage conductor. Feb. 23-28: Sadler's Wells Royal Ballet. Includes: Feb. 23-24: "The Taming of the Shrew," Feb. 25: "Papillon." Feb. 27-28: "Pygmalion," "Three Pictures" and "Elisir." **Ensemble Musica Antiqua** — Feb. 27-28: **Ensemble A**.

**Victoria Hall** — Feb. 25: Orchestra de Suisse Romande, Armin Jordan conductor, Jessye Norman soprano.

**ZURICH.** Kammerspiele Theater Stöck (tel. 222.58) — To March 29: "Transitional Wares and Their Forerunners," exhibition. To April 12: "Pearl River in the 19th Century."

### ITALY

**BOLOGNA.** Galleria d'Arte Moderna (tel. 051/50.33.59) — To March 29: "Alfonso Rubbiani: i veri e i falsi stoni" exhibition.

**Teatro Comunale** (tel. 22.39.99) — Feb. 21 and 24: "Concerto Campano," "Fedra" and "Il Mandarino Meraviglioso," "baller evening."

### SINGAPORE

**SINGAPORE.** Conference Hall, Shenton Way — Feb. 21: Leonine Consort. **National Museum Art Gallery, Stamford Road** — To Feb. 22: Exhibition of

### OF SPECIAL INTEREST

#### ROYAL BALLET'S 50TH ANNIVERSARY

days at Sadler's Wells Theatre. The Royal Ballet opens its four-week season on April 30 with the World Premiere of "Isadora," the new two-act full-length ballet by Kenneth MacMillan, based on the life of Isadora Duncan. There are also performances of "Romeo and Juliet," "The Sleeping Beauty," "The Concert," "The Dream," "La Fille du Jour," "The Firebird," "Hamlet," "A Month in the Country," "The Rite of Spring," "Scenes de ballet," "Symphonic Variations" and three performances of a surprise Anniversary program featuring both the Royal Ballet and Sadler's Wells Royal Ballet in April that reflect the company's earlier

LONDON — The Royal Ballet celebrates its 50th anniversary May 5 with the first full evening of ballet at the Old Vic presented by Ninette de Valois' company, the Victoria Royal Ballet.

The Royal Ballet and Sadler's Wells Royal Ballet are to present a special six-week Anniversary Season at the Royal Opera House, with a program recalling the repertory of the last 50 years. Sadler's Wells Royal Ballet will also

present programs at Sadler's Wells Theatre in April that reflect the company's earlier

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## Art and Bath art market

February 21-22, 1981  
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### The Destruction of Mankind's Cultural Ecology in the Eastern Mediterranean

by Souren Melikian

NDON — Ecology may be fashionable, but the idea has yet to be applied to our common artistic heritage. The dead generations will marvel someday at the damage caused in this century to treasures of art and historical documents that once lay buried or were preserved in the shrines of the world.

Just as of "Islamic, Indian, Tibetan, and Southeast Asian decorative arts and of art, also Antiquities" held at a *Salon* on Monday and Tuesday offers a sampling of the worldwide treasures.

The great disaster areas is the ancient Greek world, worst hit in its eastern half started out with more than 100 glass, most of which clearly came from the world under the heading "art" — i.e., excavated miscellaneous.

Oppression in itself illustrates the intransigence that affects our understanding of cultures and their art.

That marvelous little "yellow glass jug

with a bulbous body" and "trefoil lip" Syrian,

but the catalog cautiously refrains

from saying so. By the time such a piece reaches the saleroom it has often changed hands several times. Its identity gets lost, if the vendor holds it from some undigested digger, he will hardly volunteer the information. So such objects are reduced in catalogs to an anonymous mixture labeled "ancient glass."

When it comes to dating, catalog entries are equally vague. The trefoil jug was dated "circa third century," but may very well have been later by one, two, or even three centuries (probably the latter), because no one today is in a position to submit evidence for accurate dating. It has been destroyed buried out forever, by those illicit digs that feed the market.

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winds. The loss is irreparable, no matter who is blamed — and that is all that the future will remember.

Similar destruction has gone on in Afghanistan, largely unnoticed because its culture and marvelous Islamic art are those of the eastern Iranian world. Its objects therefore sell as "eastern Iranian" art, which is culturally correct but erases the precise geographical provenance of the items.

The next day, there was more debris, thus from farther east. Some bits of pottery came from Neyshabur in eastern Iran, the largest metropolis of the Islamic Middle East in its heyday, around the 11th century A.D. and certainly one of the greatest centers of artistic and literary creation in the entire Middle East.

Some brief excavation work carried out by a Metropolitan Museum team before World War II scratched the surface in a somewhat amateurish way. The team withdrew in 1940, and plunderers took over for the next 30 years, digging up tens of thousands of pieces, all for the benefit of the market — and museums that acquired admirable pieces while ignoring the destruction. Today, the heritage of a city as important to the East as Florence was to the West has been wantonly scattered to the

small bronze figure representing a monk was knocked down at £72. It would be better off in its original setting, some lamassery in Tibet. A realist will argue that it might have been destroyed if it had remained in its home country.

"Today, the buried heritage of Neyshabur, once the largest metropolis of the Islamic Middle East, a city as important to the East as Florence was to the West, has been scattered to the winds — an irreparable loss."

now under foreign occupation. Possibly.

But the ultimate result remains: Dispersal amounts to cultural destruction, not nearly so final as therefore so disastrous as physical annihilation, but still too bad to what might be called the cultural ecology of mankind.

#### AUCTION SALES

##### Entries for the sales of Fine Jewels, European Silver, Russian Works of Art, Objects of Virtu and Miniatures in Geneva, May 1981



Our experts will be visiting the major cities to examine items included in these sales.

Amsterdam: Mrs. Blaney (jewels only) Friday 2nd and Tuesday March

Geneva: Mrs. Rayner (jewels only) Friday 2nd and Tuesday March

London: Mrs. Blaney (jewels only) Friday 5th March

Paris: Mrs. Blaney (jewels only) Friday 5th March

Geneva: Mrs. Thompson and Heinrich Graf von Sprei (not jewels) Friday 2nd and Tuesday March

London: Mrs. Blaney (jewels only) Friday 4th and Thursday March

Monte Carlo: Mrs. Rayner (jewels only) Friday 4th and Thursday March

Amsterdam: Mrs. Blaney (jewels only) Friday 6th March

London: Mrs. Blaney (jewels only) Friday 6th March

Paris: Mrs. Blaney (jewels only) Friday 6th March

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## Armagnac: Suddenly Chic After So Many Years



Hard at work on the grapes of Armagnac, from the film "Terre d'Armagnac."

### The Spirit

by Jon Winroth

**P**ARIS — Although it can cost as much as a bottle of wine, a glass of vintage armagnac is considered by many a must at the end of a fine restaurant dinner. Armagnac has come a long way. Ten years ago, it was looked down upon as a rustic Gascon cousin of elegant cognac. Yet it is very early honesty that has now put armagnac above cognac among the cognac.

Most cognac is produced by giant firms and exported. Half the armagnac made is sold in France, and it is largely the product of peasant growers and distillers, most of whom also raise other, to them, more important crops. The great diversity of armagnac is its charm and, unlike Cognac (the departments of Charente and Charente-Maritime), where vintages have been banned in the blending interests of the big firms, vintages are still readily available in armagnac and stretch back as far as the last century.

This is also the moment to enjoy it, says Alain Dutourne of the Paris restaurant Au Trou Gascon. Within the next 10 years all the great old vintages are likely to have been drunk up in the current demand for armagnac. Dutourne knows what he's talking about. His Gascon himself and his collection of 67 vintage armagnacs, all but two from growers-distillers, reaches back to the great year of 1893.

Nobody knows exactly when distilling began in Armagnac, but it was flourishing by the 17th century when shipping taxes on its white wines were levied by bulk and it paid to reduce the volume by distillation. Once armagnac arrived at various northern European destinations, notably the Netherlands, whence comes the word brandy, from *brandewijn* meaning burnt wine, water was at first added to reconstitute the wine. As the art of distilling improved, the water was left out and the brandy began to be appreciated for its own sake.

Thus far, the development of armagnac and cognac is parallel. But the two are very different. There are six areas within Cognac, the best of them being the Grande Champagne on very chalky soil. Armagnac lies mostly in the department of the Gers, with small parts in the

Landes and Lot-et-Garonne. It is divided into three areas, and the *least* good is the Haut-Armagnac on chalky soil. The best is the Bas-Armagnac on a former seabed of sand and clay. (The respective *haut* — upper — and *bas* — lower — are strictly geographical in meaning.) Between them lies an intermediate region of argilo-calcareous soil and moderate quality called the Tenareze.

The *ne plus ultra* is the Grand Bas Armagnac of a dozen communes in the northwest corner of the Bas-Armagnac. The name often appears on labels although it is not officially authorized by the regulations of the *appellation d'origine contrôlée*.

Cognac has a mild, seaboard climate. Armagnac has a more rugged inland climate.

Armagnac and cognac originally shared the same grape varieties, notably the *Piquepoul* or *Folle Blanche*, the *Colombard* and the *Saint-Emilion* or *Lign Blanc*. Today, a lot of Bas-Armagnac is made from a hybrid called the *Baco 22A*, while most cognac comes from the hardy, high-yield *Ugni Blanc*.

But many small producers in Bas-Armagnac put out pure varietal brandies, especially of *Piquepoul*, but also of other main grape types. Thus not only are there a great number of producers, each making a certain amount of vintage armagnacs, but one can choose a particular variety within a given vintage from some producers.

And finally, the two brandies don't even use the same kind of still. Cognac uses the copper pot still in which the wine is double-distilled for greater finesse. Armagnac uses a still developed in the last century. The wine goes through only once, comes out at 110 to 120 proof instead of at 140 proof as in cognac, and allows more of the taste essences through.

The pot still is also authorized in Armagnac, but is only useful for very young and ordinary armagnacs of three years' age. It refines some of the roughness out of these, but removes the character out of better-quality Bas-Armagnac.

The raw white brandy is quite undrinkable until it has been aged in 400-liter casks made of local oak, the only wood that do. Furthermore, the wood must come from century-old trees that are split, never sawn, which ruins the grain, and the staves must be aged in the open for five years. These casks are one of the most expensive parts of making armagnac, each one costing about \$350, and new brandy should begin its aging in new casks, although later aging is done in old ones.

As the brandy ages, it slowly loses its alcohol (one or two proof a year) and some water by evaporation. Some small producers and most big firms even let it out at 80 proof by the addition of distilled water. Dutourne is dead against this practice, because he says it guts the armagnac, removing it better-through taste in the mouth. He says it is better to drink a fine old armagnac at a natural 100 proof than a watered one at 80 and that it will not necessarily be more burning for its higher proof. He is quite right, as a comparative tasting showed.

A trick to tell if an armagnac has been watered: Shake the bottle vigorously until the liquid foams. If the foam holds a moment, the brandy has not been watered. If the foam collapses at once, it has. Or rub a little armagnac on the back of your hand. If the smell persists, the brandy is pure. If it fades away rapidly, it has been diluted.

Dutourne is also of the very reasonable opinion that very little goes a long way. Only a small amount should be poured into a small

to 20-year-old Bas-Armagnacs, or 630 francs will buy you the oldest in the house — 1923.

In the Armagnac region, the man to see is Francis Darroze, route de Saint-Justin, 40120 Roquefort (in the Landes, not the cheese town); tel: 58-58-51-22. According to Dutourne, Darroze is the expert on armagnac and sells a wide variety of grower-distillers' produce there.

### The Cuisine

by Peter Graham

**A**UCH, France — Just as armagnac was, until some decades ago, a little-known cousin of cognac, so the cooking of Gascony, where armagnac is made, has only relatively recently risen to fame outside the southwest of France.

It is true that foie gras has long been featured on the finest tables. But, for instance,



The vineyards of Armagnac.



An expert admires the view.

softer so that it can be easily warmed in the hand — never over a candle flame — to release the aromas gently.

You will find an astonishing variety: the most common and obvious in a good Bas-Armagnac are prunes and vanilla but also violets, liquorice, almonds, heliotrope, pepper, hawthorns, truffles, quince and then some. There's something for everyone if you put your mind — and your wallet — to it.

Dutourne's restaurant, Au Trou Gascon, is a good place for one or more glasses of outstanding Bas-Armagnacs. You will also find an outstanding collection of grower's armagnacs at Édouard Charles, a shop at 38 rue de Vaugirard, Paris 6; tel: 354-00-85. The owner, Édouard Charles Bourreau, modestly bills it as "the biggest selection in the world of producers' armagnacs" and in fact he does have about 60, as well as a good variety of growers' wines, in his 17th-century cellars. For 10 to 150 francs you can pick from a number of 15-

*magret de canard* (filet of duck breast cooked rare), which is now common on restaurant menus all over France and elsewhere, was brought to the general public about 15 years ago by Gascony's leading chef, André Daguin, of the Hotel de France in Auch.

There is always a danger that the cooking of a region as a whole may become too closely identified with its best-known specialties. Thus, the cuisine of Armagnac country, famous for its foie gras, *magret*, goose and duck dishes, and *cepé* mushrooms — all of them expensive ingredients — conjures up a fallacious picture of peasant opulence. In fact, the region is a poor one, and such products have always been regarded as luxuries on local tables. Many of them are either preserved, in cans or boules, or else semi-preserved in fat-filled stoneware jars, then brought out on special occasions or given away to relatives or friends.

Everyday Gascon cooking is altogether a humbler affair. It excels in ingeniously turning run-of-the-mill ingredients into something to be remembered (the marvelously aromatic armagnac is, as Jon Winroth points out in the



Gascony's best: Chef André Daguin and staff at the Hotel de France in Auch.

article above, similarly distilled from low-grade wines). The French peasant in general is unwilling to let anything go to waste, but in Armagnac country that attitude is elevated to the status of a philosophy.

Take goose or duck: Every part of the bird is used in one way or another. The best cuts (breast and legs) become *magret* and *confit* (preserve), while the liver is either turned into foie gras (after the bird has been specially fattened by force-feeding) or sautéed, often with a fruit garnish.

The normally despised wing-tips go into *ragout*, tournedos or dishes such as *garbure*, a chunky meat and vegetable soup (or *ouïe* stew) that is a meal in itself. The skin of the neck is transformed into a delicious kind of sausage after being stuffed with pickings of flesh from the carcass and perhaps a little foie gras.

Duck hearts are grilled on skewers. Duck brains, tongues and even tripe are used in various recipes: duck skin turned into scrumptious cracklings (after being cut into strips and deep-fried), then folded into an omelet or added to soups and salads. And goose fat imparts its inimitable flavor not only to sautéed potatoes and a host of other savory dishes, but to cakes such as the local specialty called *patis*.

A similarly utilitarian attitude can be seen in the old Gascon proverb "*Mes flous au casse e heu troupe, mens qu'ye bouye la soupe*" (the gist of which is: "The quality of a household's food decreases in inverse proportion to the amount of space devoted to flowers outside in the garden").

Outside the farmyard and kitchen garden, anything that moves is fair game, from woodcock, pigeon, wild duck, hares and rabbits (for basting), to *petit gris* (a small variety of edible snail). *Cepé* grow wild in many parts of France, but nowhere are they hunted with such dedication as in the southwest.

Not surprisingly in an area that has its hunting and horticultural priorities right, good restaurants fix very thick on the ground, and you'll seldom be disappointed when taking the pollock. The finest of them all, without any doubt, Daguin's Hotel de France in Auch (place de la Libération; tel: 62-05-00-44).

Unusually for a restaurant of its class (two stars in the Michelin guide) the menu reads like a canon of local tradition, combining the everyday with the sumptuous. It features *garbure*, a lentil soup with cracklings, a *casoulet* made with young fava beans (which Daguin thinks were used in the dish before the now standard haricots were introduced from America) and other good restaurants serving *casoulet* within a radius of 60 miles of Auch.

If you're unfortunate enough to get as far south as Gascony, the classical dishes of the southwest (the *saucisse*, *sauteed duck liver*, *duck legs*, *magret*, *cepé* and so on) can be seen at Le Cyriane, a hotel-restaurant located about 95 miles to the north of Auch. The young Jean-Paul Turon is fast gaining for himself (2, boulevard Montaigne; 53-57-02-76; closed Monday).

And if there's no time to leave France, do not despair: as two excellent restaurants for the comprehensive range of Gascony — and Armagnac. They are Raymond's "Le Repaire de Cartouche" (at the Filles-du-Calvaire, Paris 11; tel: 52-70-70; closed Saturday luncheon and Sunday) and Alain Dutourne's "Le Trou Gascon" (Taine, Paris 12; tel: 344-34-26; closed Saturday and Sunday).

## weekend

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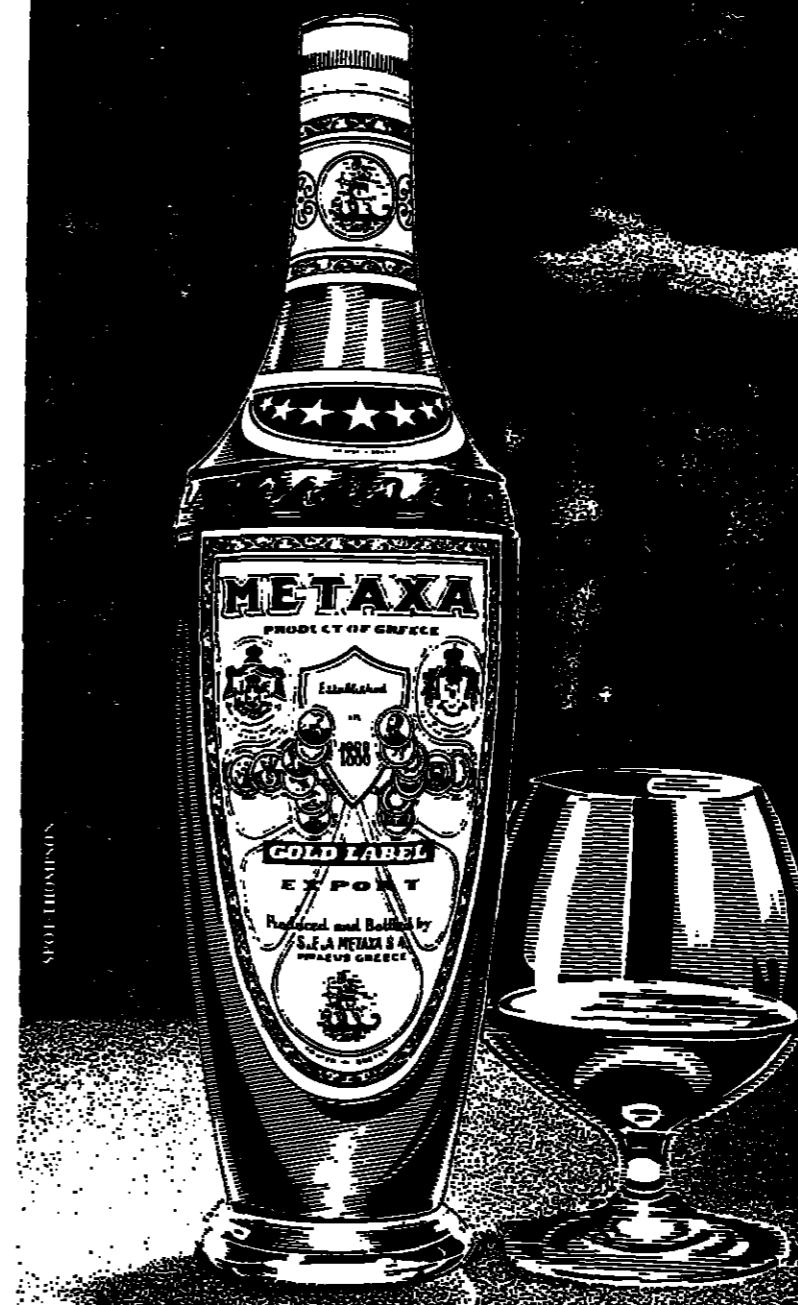
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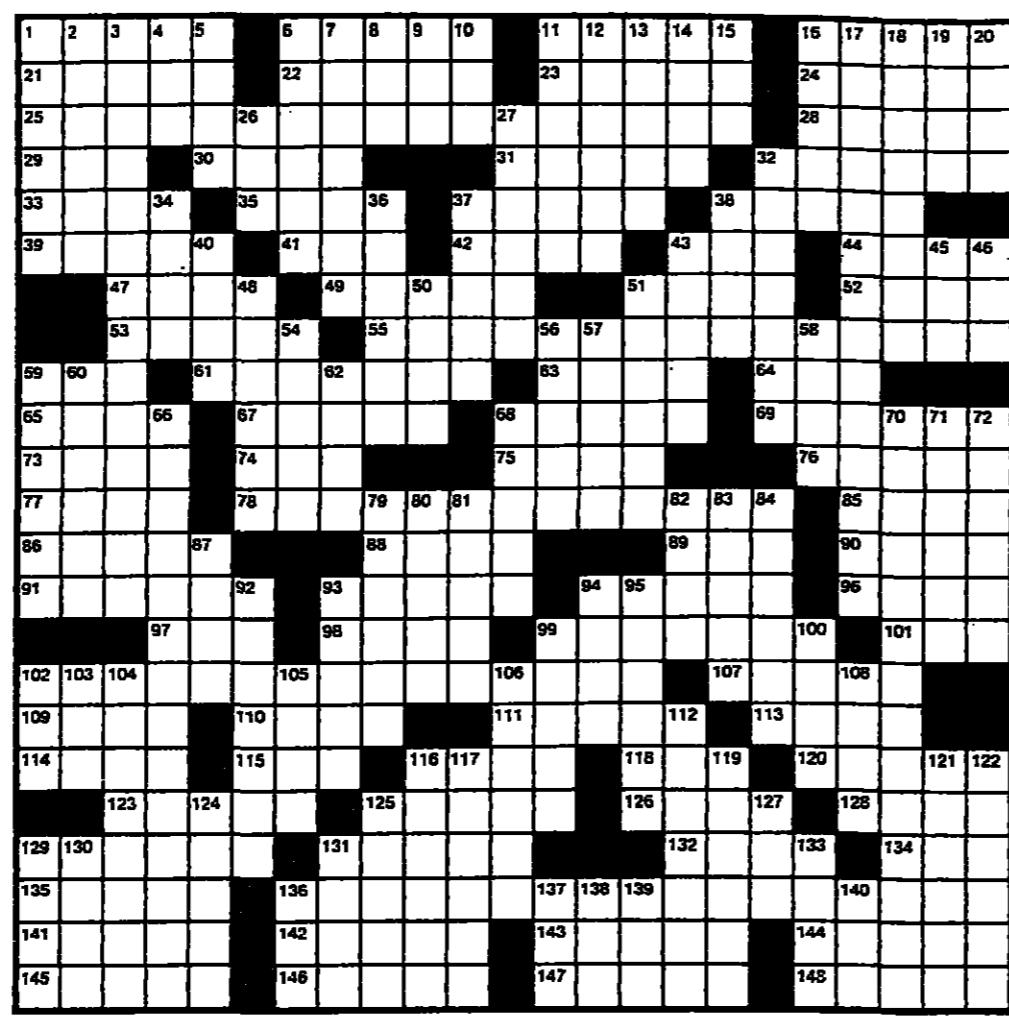
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## CROSSWORD PUZZLE

Edited by LUGENET MALESKA

Title Flaws By Tap Osborn



## Solution to Last Week's Puzzle

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Art Buchwald

## Giving Money Away Is a Dastardly Deed

**WASHINGTON** — Somebody did a terrible thing last week. His name is Paul Bloom; he was a Carter appointee who, on his last day in office, gave \$4 million to four major charities: the Salvation Army, the National Council of Churches Charities, the National Conference of Catholic Charities, and the Council of Jewish Federations, to help the poor pay their heating bills this winter. What made it such a terrible thing is that the \$4 million came from a \$100-million fine that an oil company had to pay to the Department of Energy for ripping off the public by overcharging them for gasoline.

Bloom, without consulting his superiors, decided the money would just be sitting in DOE's account until somebody figured out whom to give it to, which could take years. Whether he had the authority to do this or not is still in question. But the fact he did it strikes at the very heart of the bureaucratic system. Bloom made a decision, and he implemented it, which isn't the way things are done.

What Bloom should have done is type up a proposal and submit it to the secretary of energy, who would have then ordered a study to see if it was feasible. The study would then be sent to a consulting firm to make certain that the people at DOE knew what they were doing. When the report from the consultant came back, it would be reviewed and then sent back to the particular agency responsible for disbursing funds from oil companies, and then be sent back to the secretary for further action. The poor wouldn't have gotten any money to pay their heating bills, but at the same time the system would not have been endangered.

The new Reagan people in the Department of Energy immediately took the only action they had at their disposal. They demanded that the four charities return the \$4 million immediately to the DOE.



Buchwald

because you just don't hand out that kind of money to the poor (even if it comes from the oil companies for cheating the public). They explained to the charity executives that they had no right to the funds.

The charity people said that the money had already been given to the poor people, or promised to them, and that there was some question whether they would return it or not.

This was an outrageous response, which got Reagan's secretary of energy angry, and he threatened to take them to court.

Through his counsel, he also hinted that Bloom might be prosecuted for overstepping his authority. Bloom claims that he had the authority to dispense the money and that he figured the funds would do a lot more good helping people pay their oil bills than sitting in the bank.

Bloom's gesture was an unforgivable action by a public servant, and against everything this government stands for. The charities in question have an obligation to send back the money and even try to collect from the poor what has already been spent.

What every official fears is that the Bloom action could set a precedent for other Washington bureaucrats. Instead of dealing with paper, they will start dealing with people, and pretty soon everyone here will have to begin making decisions.

As long as the oil company fine money stayed in the bank, no one had to decide what to do with it. But as soon as it was given to organizations to help the poor, everyone was forced to take some action.

As we all know, \$4 million is a drop in the bucket to help poor people pay their fuel bills, so we're not talking about money, we're talking about principle.

If Bloom gets away with this dastardly deed, the millions of dollars stashed away in the DOE could be lost to the poor forever. We all know the department has far better uses for the money than the Salvation Army.

1981, Los Angeles Times Syndicate

## 'Lili Marleen'

By John Vincour  
New York Times Service

**M**UNCH — Rainier Werner Fassbinder, the director, has made his first big commercially oriented film and just as it seems to have hoped, is making money and reaching a wide audience.

Three weeks after "Lili Marleen" opened at 100 movie houses in West Germany, the film, according to its producers, is close behind "The Empire Strikes Back" in revenues and is running about even with the performance of "The Tin Drum," the most financially successful West German film of the postwar era.

Reviews "90 Percent Awful" But "Lili Marleen" is turning out to be a film that people see but do not necessarily like. The distributor says the reviews have been "about 90 percent awful," and Fassbinder, rather than making what could be called a shameless grab for the big bucks, seems to have constructed a film with endless winks and nudges aimed at pleasing some critics and protecting his reputation.

The end effect may have been to rob the enterprise of vision or commitment. The film is the idea of Luggi Waldeiner, a Munich producer best known for getting money to

gether to back movie adaptations of novels by Johannes Mario Simmel, a kind of West German Harold Robbins. Waldeiner liked the life story of Lale Andersen, a Hitler favorite, whose song "Lili Marleen," first broadcast by the Wehrmacht radio in Berlin, was an immense hit among German and Allied soldiers in World War II.

Impressed by the success in the United States of Fassbinder's film "The Marriage of Maria Braun" and its star, Hanna Schygulla, Waldeiner approached the actress with his concept of the film and asked her to play Lale Andersen.

"He thought he could do the movie for a big, worldwide audience and that I could be in the middle," Schygulla said. "It was his idea that the time is right for a German actress to move internationally. He told me about the project, and I was interested, but I said to myself: 'Momento. This could really be awful, even if it does reach a lot of people.'

"I liked the myth and the dark side of it all, though. So I said I'd do it, but only with Fassbinder, because with him you could be sure that it would be edgy and intelligent. Therefore, I was really the one who got Fassbinder involved. I said to myself, 'You're into this thing, so if it may as well be done big, and I think that's what Fassbinder thought, too.'

### Ingredients

What Fassbinder was given to work with was a budget of \$5 million, supposedly the biggest ever for a West German film, and the bones of the story of the song and the woman who became synonymous with it.

The main character — she wrote a book about herself — was a blond cabaret singer, Mrs. Andersen, with a rather horse face, who died nine years ago. While she was singing in Zurich in 1933, she met Rolf Liebermann, a Swiss Jew who later became chief of the Paris and Hamburg operas. Their relationship ended with the start of the war.

Quite by accident, and to the annoyance of Joseph Goebbels, the Nazi propaganda minister, who felt it was sappy and insufficiently warlike, Mrs. Andersen's

## Fassbinder Film Is a Hit at the Box Office But Draws Critical Fire in West Germany



Schygulla as Andersen

zis, or seen more ambitiously, the artist and totalitarian society.

What the film became was what Schygulla called, not entirely in a negative sense, "a Nazi fairy tale." In a kind of German MGM style, with lots of costume changes, evening gowns and mass scenes of Nazi variety shows with stars emerging from the mock speaker of a De Mille-sized radio, Fassbinder has given the era a kind of Technicolor barnlessness.

The director's goal may have been to ridicule and parody the Nazis, but in the process, he seems to use the glamour and flash with what Der Spiegel magazine called "mocking insensitivity."

When Mendelsohn is arrested by the Gestapo, for example, he is placed in an isolation cell. The torture Fassbinder's Nazis have devised for him is having to listen again and again to a refrain from his lover's song while looking at posters of her that cover the cell walls. As atrocities go, the scene has all the fierceness of being locked by accident in a teen-ager's room overnight.

The nudes and the self-indulgence do not let up. When a Nazi officer tells Mrs. Andersen how popular she is and that six million German soldiers listen to "Lili Marleen" every night, she replies: "Six million? I don't believe it. No, not six million. Is it really six million?"

As gently as he could, the film critic of the Frankfurter Allgemeine Zeitung said "Lili Marleen" was "certainly not Fassbinder's best film." The man at the Frankfurter Rundschau, with respect for the director, limited himself to saying that the film was "divided, equivocal, deceptive."

### Different Recollection

Gottfried Schmidt, writing a letter to a magazine, judged it more harshly. He had no sympathy with what he, a former soldier on the Soviet front, considered as nostalgic for a song bound up with a senseless war and the cruel death of countless human beings. His memory was not one of "Lili Marleen," he said, but of the voice on the Soviet radio repeating all day long: "Every 50 seconds a German soldier dies. Every 50 seconds a German soldier dies."



Director Fassbinder

## PEOPLE

Simmons, Coburn  
For 'Valley of Dolls'

Jean Simmons and Jan Coburn have been signed Jacqueline Susann's "Valley of Dolls," according to 20th Century Fox. The steamy 1966 novel about sex and drugs in the entertainment industry was on the best-seller list for 65 weeks — 35 of those numero uno.

Underwater explorer Jacques Cousteau says he has no plans to be a candidate in the upcoming French presidential elections, a speculation he might run on ecology ticket. "I had been approached by thousands of citizens who urged me to become a candidate," Cousteau told the French television network Antenne 2. "He has, "concluded, "I will be more in protecting the environment in my present position." The biggest vote getters in that race will face a run-off election May 22.

An engraved pudding pot, not be what John Travolta always wanted, but that's just what the actor got on his 27th birthday. Star of "Urban Cowboy," "Grease" and "Saturday Night Fever" received the star of the show from Harrods' Hasty Pudding theatrical club in Cambridge, Mass. . . . The National Academy of Recording Arts and Sciences, which sponsors the Grammys, doesn't have its special trustee awards because the film was "divided, equivocal, deceptive."

As gently as he could, the film critic of the Frankfurter Allgemeine Zeitung said "Lili Marleen" was "certainly not Fassbinder's best film." The man at the Frankfurter Rundschau, with respect for the director, limited himself to saying that the film was "divided, equivocal, deceptive."

Sculptor Ruth Stern is a true artist. But unlike less talented men, Stern dreams in neon. Says: "I have plans for neon paves, neon highways, neon hills, neon on bridges, under water, lining trees in parks." Stern is subject of an article on the #1 Janet Blair in Omni magazine.

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